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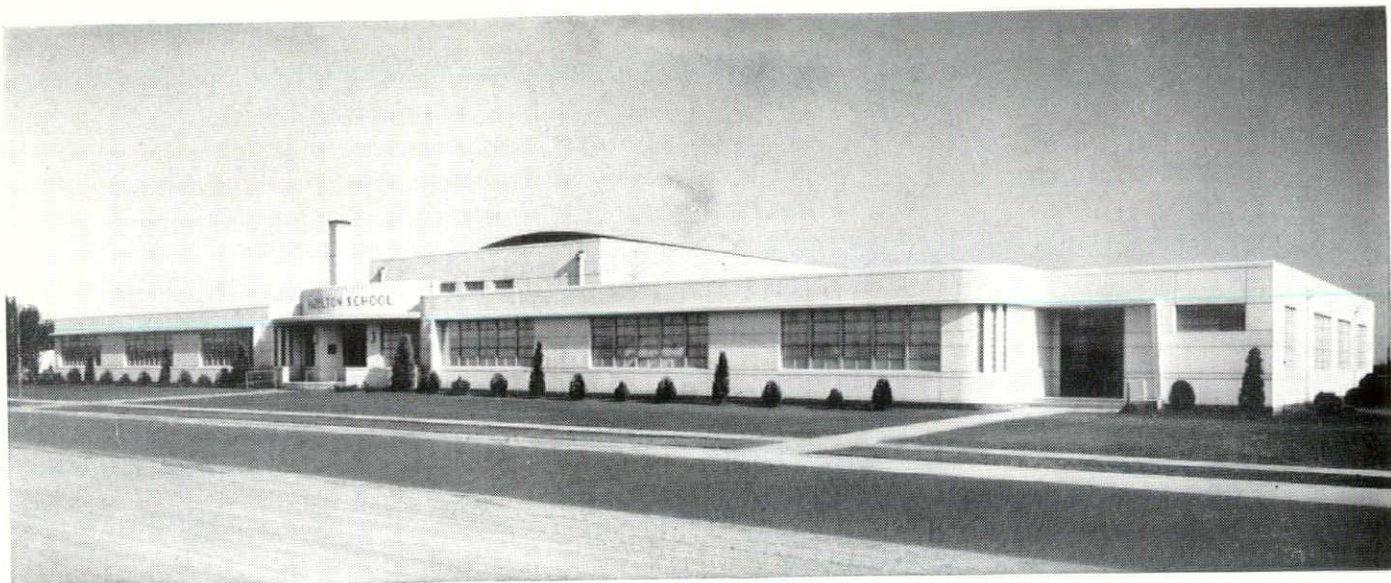
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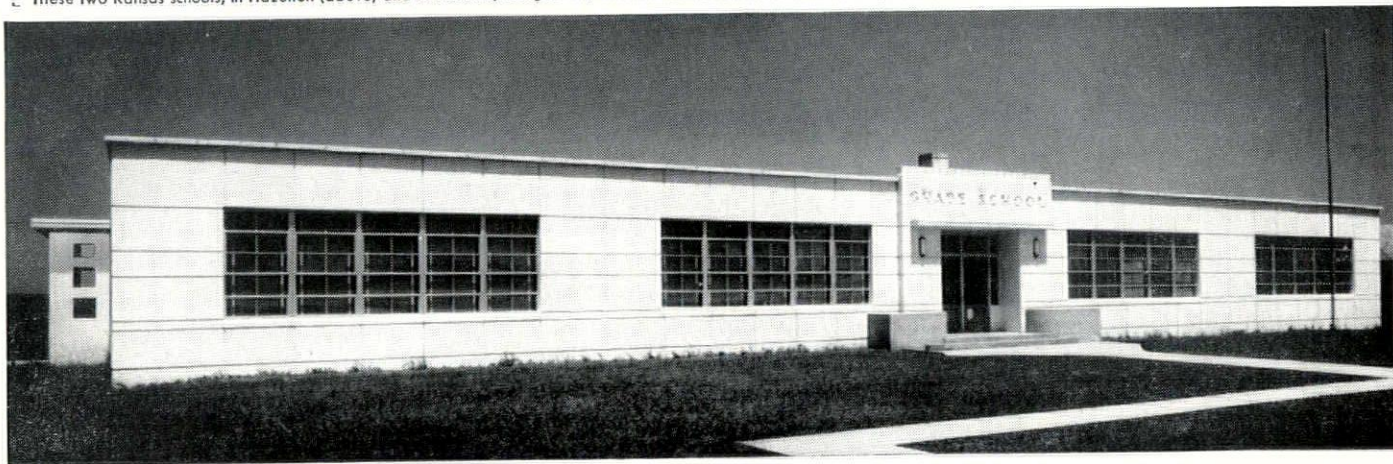
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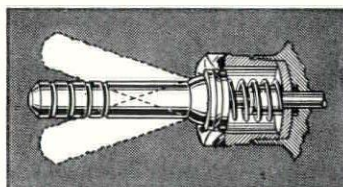
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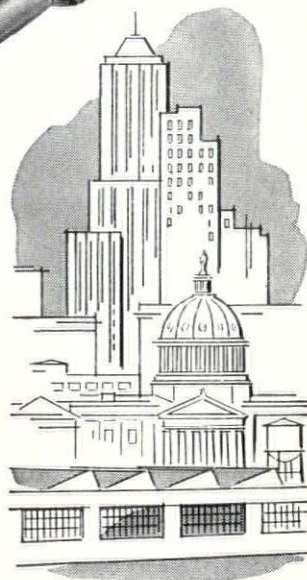
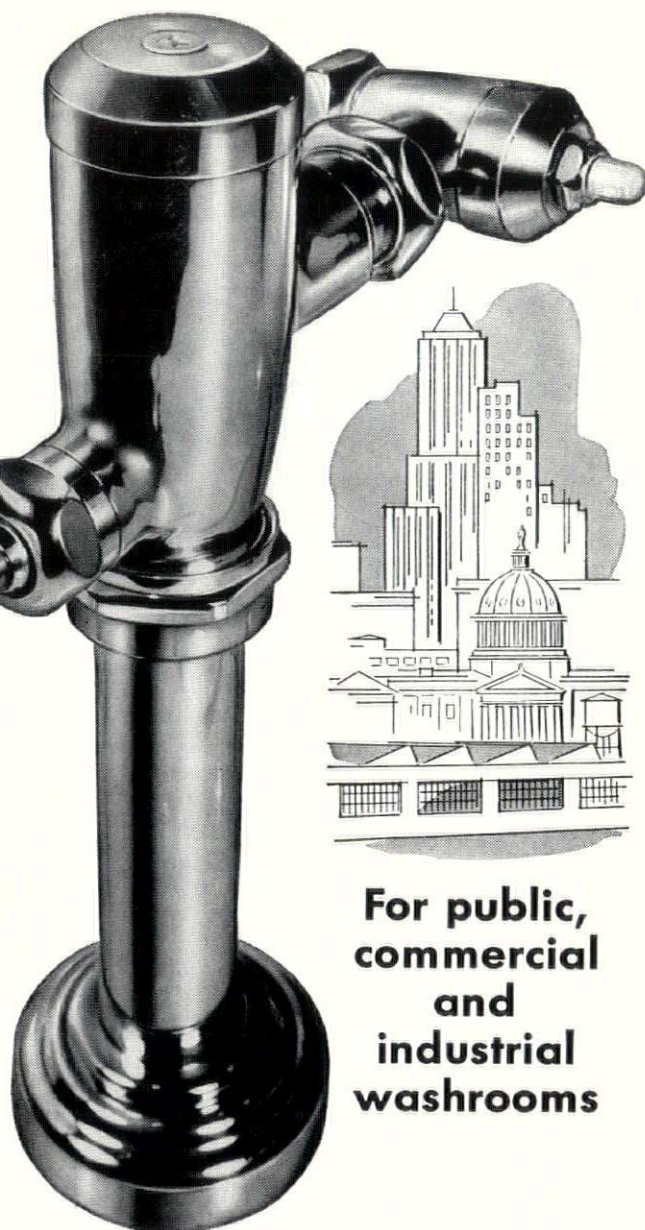
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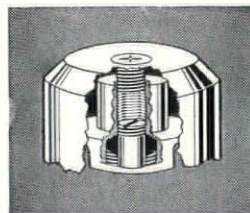
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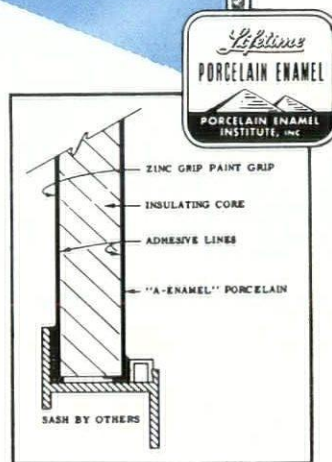
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"To Encourage Excellence"

Honor Awards Program is Announced

Continuing its efforts "to encourage the appreciation of excellence in Architecture and to afford recognition of exceptional merit in recently completed building," the Wisconsin Chapter, AIA, has announced information about the 1959 Honor Awards.

Entries will be in the form of mounts, including photographs and plans. They must be sent to The Milwaukee Art Center, 750 North Lincoln Memorial Drive, Milwaukee, Wisconsin. They must arrive between February 2 and February 6, 1959.

COVER COMMENT

This month's cover is another in a line of splendid church architecture by Wisconsin Chapter members. It is the Holy Trinity Church, of Racine, designed by Al. J. Seitz, AIA, of that city. For more of this contemporary structure, see Page 8.

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Wisconsin Chapter

American Institute of Architects

4003 W. Capitol Drive Milwaukee 16, Wis.
Telephone UPTown 1-9450

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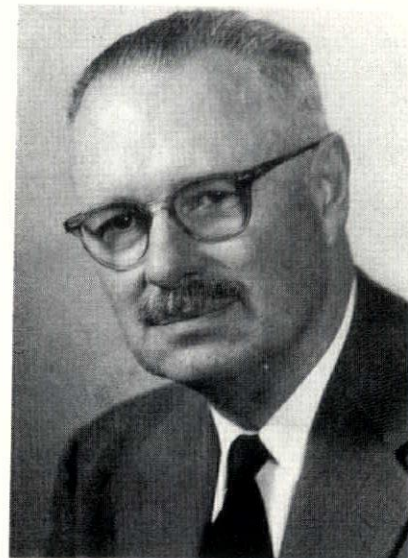
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Architects planning to submit entries should note a discrepancy in the Honor Awards Program originally sent to all members. The Program gave two different deadlines for receipt of the "notification of intention to submit entries," one December 21, 1958 and the other December 31, 1958. The correct date is December 31, 1958.

A panel of three well qualified experts has been selected to judge the competition. It includes Richard M. Bennett, FAIA, Chicago; Dean Philip N. Youtz, of the University of Michigan College of Architecture and Design; and Victor C. Gilbertson, of the office of Hills, Gilbertson and Fisher, of Minneapolis.



PHILIP N. YOUTZ

architecture, art and design. He served in executive capacities in some of the nation's leading art museums.



MR. BENNETT

Mr. Bennett, who conducts his own office, has had a rich background. His principal works include buildings at Wheaton College, Weiss Hospital, Suburban Temple, Michael Reese Pavilion and Old Orchard Shopping Center, all of Chicago. He has been awarded many honors, and is co-author of the book, "Churches and Temples."

Dean Youtz is an outstanding architect, with the invention of the lift-slab method of construction as his most memorable achievement. He came to the university in 1957 after practicing in New York City and vicinity for more than a year. Prior to that time he had varied experiences in fields connected with archi-



VICTOR C. GILBERTSON

Mr. Gilbertson worked on design for the defense project at West Yellowstone, Montana, and the Badger Ordnance Works at Baraboo, Wisconsin. His present partnership dates back to 1941. He served for two years as Design Critic at the University of Minnesota School of Architecture. His honors include the Scarab Medal, University of Minnesota; the Freehand Drawing Prize, M.I.T.; and the Steedman Fellowship, Washington University, St. Louis, Missouri.

Architects Sought for Remodeling Work

The list of architects interested in residential commissions has proved so successful in filling a definite need in the Chapter's public relations that a similar sheet containing names of A.I.A. members who are interested in undertaking remodeling jobs—primarily residential—is being planned. Any number of calls and letters are received by the chapter office each week requesting the names of architects who will accept

this type of commission. It is poor public relations for the chapter and the profession when callers are referred to any A.I.A. member since the prospective client often makes a dozen or more calls without locating an architect who is interested.

Any A.I.A. member who wishes his name on this list is requested to return the blank below before January 1.

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Please include my name (or firm name) on the list of architects interested in remodeling jobs. I understand this list will be given to persons requesting such information.

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OF THE NOVEMBER BOARD MEETING

The November Board of Directors meeting was held at the office of Siberz, Purcell & Cuthbert, Madison. Present were Messrs. F. J. Flad, R. Potter, J. Brust, M. L. Allen, A. Reddemann, F. von Grossmann, M. Purcell, and J. Jacoby. Proxies were accepted for R. Hackner, K. Yasko, W. Lee and F. Shattuck.

The Board members unanimously approved an interpretation of A.I.A. advertising ethics as applied to telephone directory advertising. The minutes of the meeting read: "... with regard to telephone directory listings, there be no bold print and no specific classification listings..." This interpretation was given at the request of the Milwaukee Division whose members had been solicited for classification listings.

The Board, in other actions:

Authorized the distribution of 150

copies of the Chapter booklet, "When You Want to Build," to registrants at the Wisconsin Arts Foundation and Council meeting:

Received the report that the 1959 Regional Conference is to be held in Milwaukee on September 22 and 23. Karel Yasko has been named chairman of the event.

Received a report on the 1959 convention from committee chairman John Brust.

Referred the revision of the fee booklets to the Fee Committee.

Authorized workmen's compensation and fire and vandalism insurance for the new chapter office.

Authorized the purchase of AIA General Conditions forms for use in connection with a panel discussion at the AGC annual meeting, December 30.

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Inside (Architectural) Europe . . .

Continuing This First-Hand Report
by Wisconsin Fellowship Winner

William P. Wenzler

Munich, Germany
June 15, 1958

OUR LAST REPORT was written in Milan, Italy. Since then we have traveled to Turin, Nice, along the Riviera to Barcelona, through France to the Atlantic coast, to Paris, Geneva and then back to Germany.

French Gothic has long been our architectural inspiration. We had heard of the "tiny cathedral towns" in France and in our minds had pictured some very quaint villages with dusty narrow streets left untouched by the progress of the last five centuries. We were wrong. All was as modern as the rest of France, with the city very busy and the cathedral itself apparently forgotten in the rush of daily living.

The buildings themselves seemed all they should be—flying buttresses, graceful pinnacles and sculpture, deep shadows cast at the portals, large glass areas punctuated by the tracery. However, our first startling observation was the complete lack of relationship between the structure and its surroundings. Apparently, there had been no attempt to introduce the buildings to the surrounding land, or vice versa. They seemed completely oblivious of the fact that there was a world outside.

The interior was similarly satisfying and disturbing. All the structural elements were there—and inspiring—but the light quality bothered us. In the cathedrals that have most of their windows filled with art glass

as intended, the entire space seemed to us to be, not a place of worship, but a place of mystery. Perhaps that is what was intended, but, if so, this approach to design has no place in our world today. God is mysterious but we feel He should be worshipped in a spirit of intellectual awareness consistent with our age of scientific advance.

Baroque architecture had been meaningless to us before we experienced it. Now, however, we understand what some historians mean when they refer to the consistency prevalent in this period—consistency between all arts and architecture as well as science and mathematics. The light quality and spatial concept of Baroque churches have for

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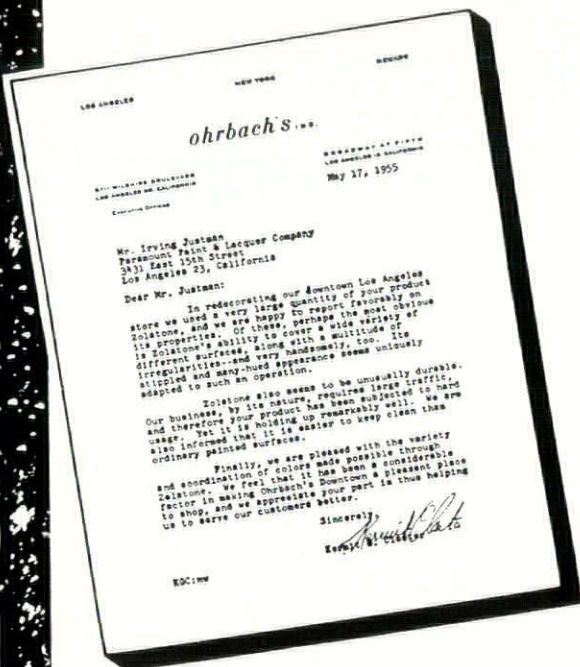
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us this feeling of freedom and intellectual awareness we referred to above—a feeling of the importance and significance of each man—which the Gothic work did not.

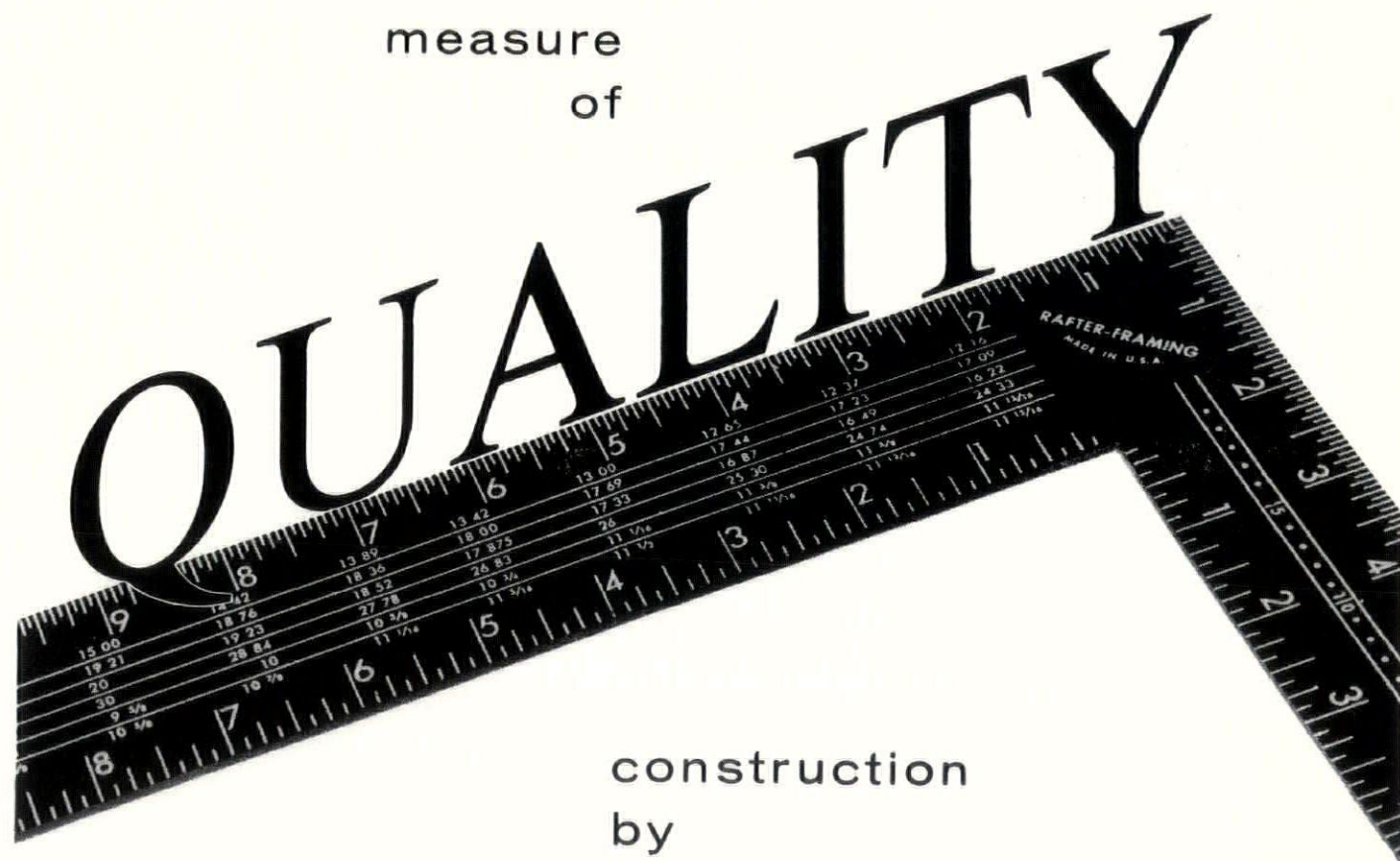
Last winter the Museum of Modern Art had an exhibit of the work of the Spanish architect Gaudi, who lived in Barcelona during the second half of the 19th century. We were quite anxious to experience his work. As we stood before his "Temple of the Holy Family" we were deeply disturbed. Our first reaction was that he was mentally ill—or we were. The temple has only its front facade and spires completed, but it is enough to convey his thought. His work seems to "drip" with ornament and apparently was not based on a systematic module. It is entirely free—unrestricted.

As we continued to drive around Barcelona, seeing more and more of his work, we began to respond to it and see in it something much deeper than we had first thought. He showed us the vast possibilities of architecture. He used the basic structural system of the Gothic period. However, he was not limited to the development of that period as we in America were when the Gothic revival swept in. He handled the stone in what we felt was an impressionistic manner. His columns were not limited to a vertical position. His vaulted bays were not necessarily rectangular, or even symmetrical. His walls were seldom plane surfaces. His roofs were not merely a covering, but often sculptural shapes covered with bright colored ceramic tile. All of his work

showed a plasticity of form and unity of structure and ornament that we had not seen before. When we experienced the space of his work, we realized far better the full potential of architecture and its effect on the emotions and feelings of man.

In our last report, we mentioned the work of the Italian engineer Nervi. However, since then we have seen his Exhibition hall at Turin and we would like to comment on it. The interior was all we had hoped it would be, but the exterior was tremendously disappointing. The large rectangular entrance section reflected none of the beauty of the arched hall—it appeared to be an afterthought. The arched portion itself was waterproofed with some black tar or asphalt and lost all feel-

(Continued on Page 13)



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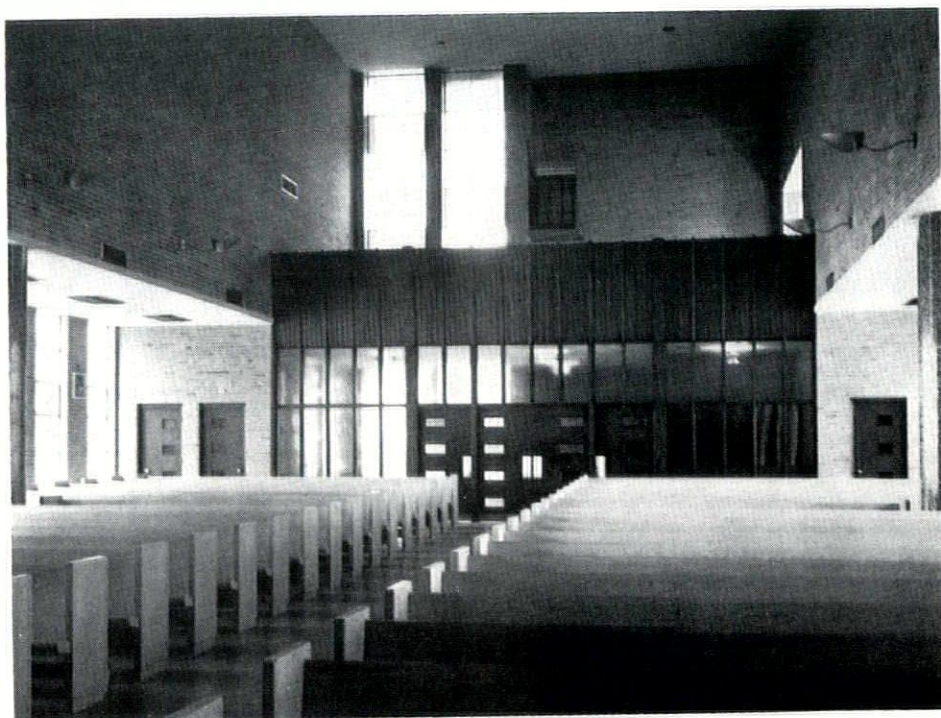
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VIEW TOWARD
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THIS IS the Holy Trinity Church, in Racine, the work of Al J. Seitz, AIA. The building, of straightforward contemporary design, depends upon simplicity and materials used for its charm and economy of upkeep.

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For Your Reading...

An Examination of "Masters of Modern Architecture"

This is the second in a series of reviews of new books of interest to architects written especially for the Wisconsin Architect. Next month's review will cover an authoritative reference on all phases of auto parking (except how the architect finds a parking place when hurrying to a meeting with a prospective client).

"MASTERS OF Modern Architecture" (Brazziller, \$15) is 9¾ inches wide, 13 inches long and 7/8 inch thick (including cover).

It contains more than 225 photographs of buildings by 60 odd architectural "names." It also has a brief introduction, excerpts from articles by seven of the "names," thumbnail biographies, five or six sentence descriptions of the buildings pictured in the main section of the book, a bibliography and three indexes.

Also, it poses two questions:

1. For whom was it prepared and published?

2. Why?

One suspects, though possibly this is unjust, that the volume was prepared with the nation's digest-devouring dabblers in culture primarily in mind. It takes little imagination to visualize it opened to a striking photograph of "Falling Water" and nonchalantly adrift in the center of a coffee table as the cocktail guests arrive.

One would like to think that it contains almost nothing that is unfamiliar to professions. Certainly, it offers nothing that has not been presented previously and in more detail by others.

To cite particulars:

The introduction reads like a thumbnail synopsis of Sigfried Giedon's "Space, Time and Architecture," with a few asides by Lewis Mumford and Carl Condit, plus a dash of glamor by a Fifth Avenue copywriter.

The second section, "Architects on Architects," contains excerpts from articles by Louis Sullivan, Frank Lloyd Wright, LeCorbusier, Walter Gropius, Mies Van der Rohe, Pier Luigi Nervi and Richard Neutra. This, by now, is a familiar device (to avoid original thinking on a subject?). Lewis Mumford used the same scheme much more thoroughly in his "Roots of Contemporary American Architecture," published in 1952, for example.

(Continued on Page 13)

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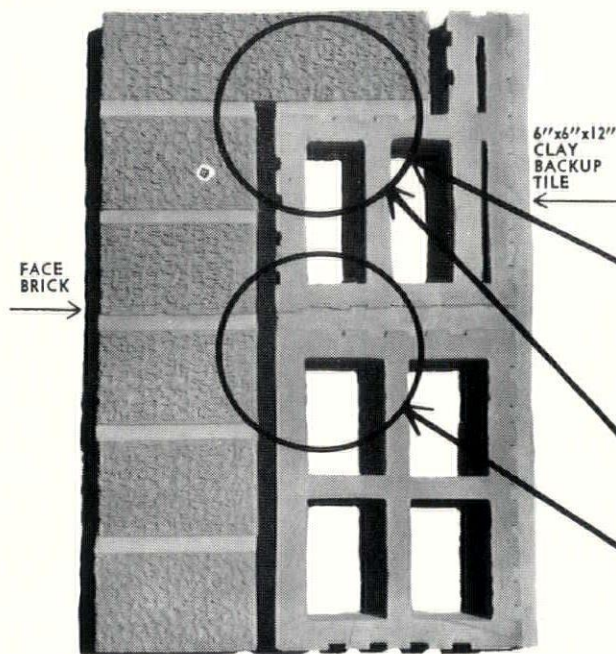
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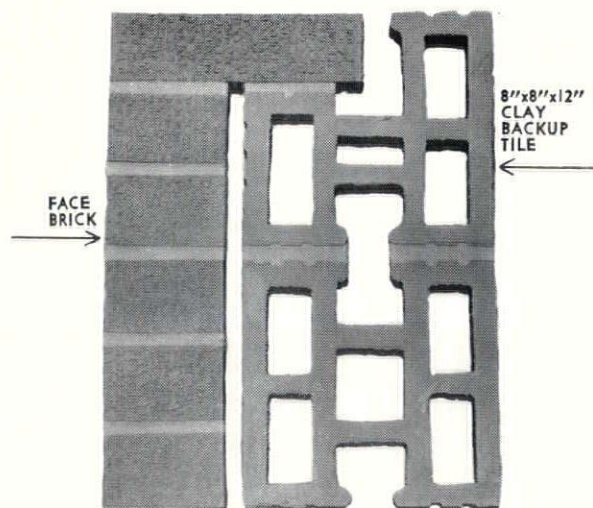


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Redevelopment is Answer to Suburban Competition

Return to Downtown!

A SURGE of urban redevelopment projects is underway in many American cities; merchants and their architects are trying to rejuvenate downtown shopping districts in an effort to meet suburban competition, according to Morris Ketchum Jr., of the architectural firm of Ketchum and Sharp.

Writing in a recent issue of *Architectural Record*, Mr. Ketchum discusses the design of shops and their various environments, and the resultant interreaction upon the design of each.

According to architect Ketchum, "partial redevelopment is not enough — entire downtown areas must be remodeled if the growth of decentralized shopping is to be balanced by an upturn in urban shopping volume."

City planners in Ft. Worth, Tex., have undertaken a scheme for redevelopment which promises to be successful. Threatened with blight, congestion and shopping paralysis, Ft. Worth citizens have put the redemption of their central business district ahead of any other civic improvement. The city's core of 300 acres will be encircled with a belt highway, the inner sides of which will house a series of giant parking lots. Automobiles, trucks, and city busses will never penetrate the heart of the city. Underneath the street, truck deliveries will be made from the belt highway by means of a tunnel loop.

"Motor traffic will thus be organized and tamed" to such an extent that the mile-square heart of the city will become what architect Ketchum terms a "pedestrian paradise." Each street will be a sidewalk. Park-like features will include: planting islands, covered walkways, kiosks, trees and fountains, frequent areas for rest and recreation.

Economically, maintenance costs will be reduced; city land will be regained and sold to private developers, business and shopping will prosper and yield more municipal taxes. Planners hope the project will be self-liquidating.

Mr. Ketchum feels that the Ft.

Worth plan points the way towards the regeneration of down-town areas from coast to coast. No plan of this type can be realized overnight, but each stage of progressive rebuilding will help in revitalizing shopping environments for the betterment of shopper and seller.

Shops themselves have changed little in the past several centuries, Mr. Ketchum points out. "The market place changes more often than its shops or stores."

A shop or store is a basically simple planning problem, the architect feels. Transactions within the shop are based on separation of areas: (1) the sales area where goods are displayed and sold, (2) a service area for handling incoming and outgoing merchandise, and (3) a storefront used to advertise the business within. "These three elements must be planned to suit the sales and operating methods of the retailer, the buying habits of his customers, and the shopping environment in which the shop is placed. Store planning has followed this formula since the dawn of history," Ketchum's article in *Architectural Record* states.

Problems facing the store planner include: interrelating all types of merchandise, taking full advantage of every square foot of sales area for

selling functions, and tying the selling space to its own non-selling areas, to the store front, and to the outdoor shopping environment.

Shopping environment has always played a vital part in the design of stores, the article points out, even in antiquity. City and suburban market places were originally organized for foot traffic only. During the nineteenth century and first half of the twentieth, our shopping districts lost all resemblance to older and quieter market places. The city street pattern, inherited from horse and buggy days, became overloaded and unsafe: noise, confusion and congestion have made life irritating for both shopper and motorist.

Merchants and their architects, realizing that even the best shops and stores cannot win against the wrong shopping environment, have tried to regain traffic-free outdoor space for shoppers and to provide offstreet parking and trucking. Pedestrian plazas set within building sites have partially enlarged the city's sidewalks, freed buildings from their neighbors and increased the amenities of downtown life. In cities like Pittsburgh, Boston, Chicago, New York and Denver, attempts are being made to redevelop and reestablish the central shopping district.

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Review . . .

From Page 10

The photographs in "Masters of Modern Architecture" are technically excellent, but again it's a case of "old familiar faces."

Well, then, with so little apparently to offer, why should the addition of this volume to his library be con-

sidered by an architect? The answer is easy:

It is just the thing to have in the reception room.

After five or ten minutes of solitude with only "Masters of Modern Architecture" to help while away the interlude, no client should have the temerity to question—let alone argue—the architect's considered judg-

ments about his particular project.

Editor's Note: We haven't read the book yet. However, with the editorial prerogative of second guessing we offer two thoughts. If awareness of architecture is a current culture vulture kick (anent the coffee table display) maybe they should be on building committees. The review's last paragraph may result in the book's inclusion as a separate clause in the next revision of the standard AIA owner-architect contract.

Inside Europe . . .

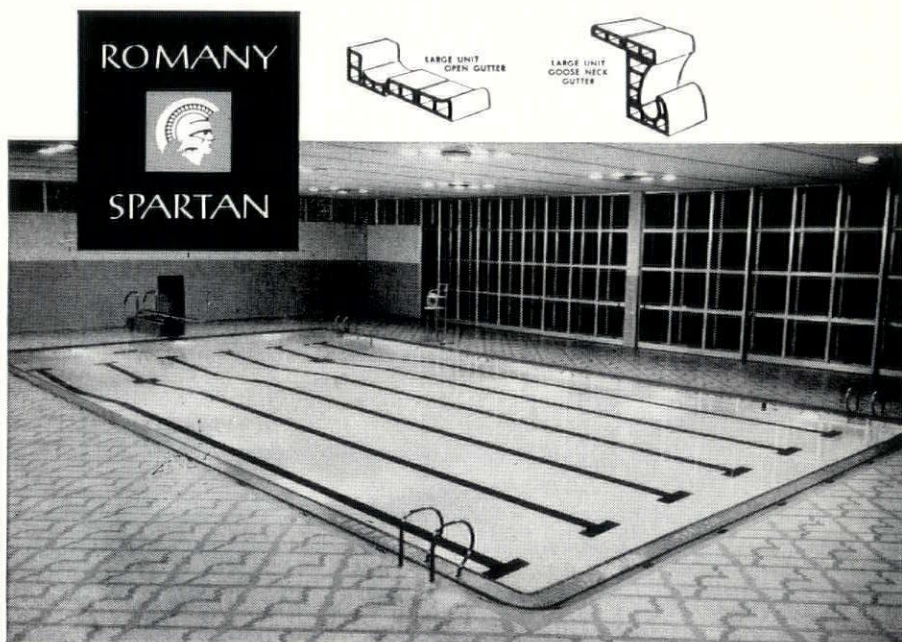
From Page 7

ing of concrete. We don't know the history of this project but we imagine Nervi did only the engineering and was not the architect. If this is the case, the building is to us a perfect example of the need for a more complete integration of structure and esthetic design. We believe that during a period of architectural (or cultural) advancement such as we now are in, structure and architecture of necessity become as one.

The first work of Corbusier that we saw was his apartment house, Unite' d'Habitation, at Marseille. We were greatly surprised at the honesty, almost crudeness, of his concrete. Any one portion of this work, by itself, would appear incomplete—carelessly executed. But when each part is together, making up the whole, it finds itself and creates a composition whose clarity and humility can only be construed as excellent. We were disturbed, yet pleased, by the natural, almost unkept appearance of the surrounding grounds. No mown lawn nor planted flowers—only natural grass, shrubs and trees. It made us feel like our children were invited to let loose and play unrestrictedly. If this was the intent, it was perfectly accomplished.

We also saw Corbusier's houses at Pessac and the Villa Savoye at Poissy. We have seen many pictures of the latter, but we were not prepared for what we found. It has been in a state of abandonment for many years, apparently. Draperies were rotting on their rods, dishes and silverware lay on the kitchen shelves, furniture and cushions were scattered everywhere, glass was broken, flower beds were covered with weeds. When we asked a policeman about it he merely shrugged his shoulders. Nevertheless, the house in its present condition gave us the opportunity to scrutinize everything and see it all far better than if it were still in use.

(Continued on Page 14)



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Inside Architectural Europe . .

From Page 13

But it disturbed us with the question: What good is architecture if this can happen to such an outstanding example?

Corbusier's Chapel at Ronchamp was deeply inspiring—it's curving roof, unique use of glass, flowing walls (all reminding us of Gaudi) seemed to say that as this structure has broken the confines of accepted rectangular architecture, so can man break the confines of today's often accepted, meaningless life.

Camping has been extremely interesting, especially with the children, and has proved to be as economical as we had hoped. Since our last report was written, we have lived outdoors rain or shine, including our cooking (a two burner kerosene stove); washing clothes (cold water by hand); eating (we gave in and bought a camp table and five chairs in Barcelona); bathing (a large plastic dishpan with water heated on the stove; and sleeping (air mattresses and blankets—we miss our sleeping bags which are at home). It isn't exactly restful, but certainly healthy. We have been drinking any water designated as drinking water. We also have been buying fresh fruits and vegetables with no ill effects.

(To Be Continued)

CHAPTER WILL MAKE CHANGES IN BOOKLET

The Wisconsin Chapter will make revisions in its booklet, "Why, Where, How You Retain an Architect" prior to the time of next publication and distribution.

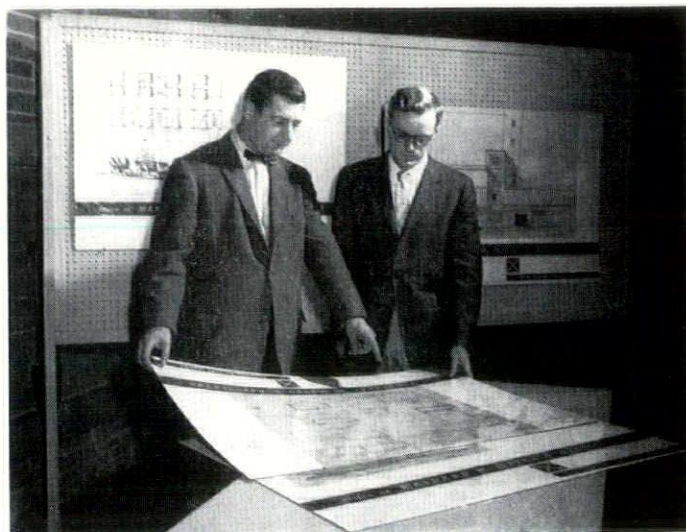
In this connection, any member who wishes to suggest changes, deletions or additions is invited to do so. Deadline for submitting revisions is January 1, 1959, and they should be sent either to the Chapter office at 4003 W. Capitol Drive, Milwaukee 16, or to the office of Fritz von Grossman, Fee Committee Chairman.

CHAPTER WARNS AGAINST ADVERTISING 'RACKET'

Wisconsin Chapter members are warned against an advertising solicitation scheme that appears to be a "racket."

Numerous architects have been contacted by telephone from New York City seeking advertising for a "Labor Courier."

Local labor leaders stress that they are unaware of the existence of such a publication, and point out that the advertising solicitation does not have their approval.



When the Wisconsin Arts Foundation and Council invited the Milwaukee Division to place an architectural exhibit on display at the Foundation's November meeting, a great deal of interest was shown. In this photo, Rodney Marquardt, right, representing the University of Wisconsin-Milwaukee, and Reimar Frank, of the office of Maynard W. Meyer and Associates, AIA, look at part of the exhibit. The meeting was held at UWM, and included the architects in keeping with the Foundation's recognition of Architecture as one of the Arts.

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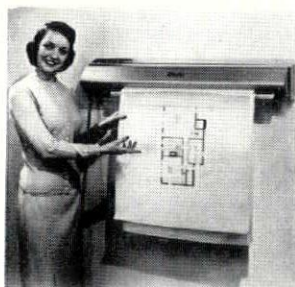
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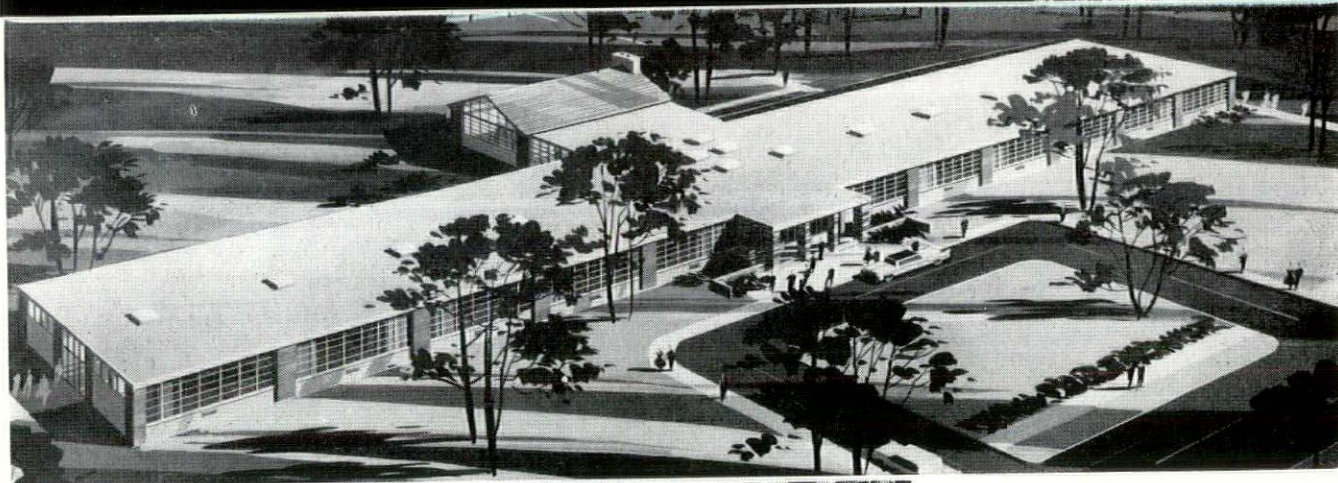
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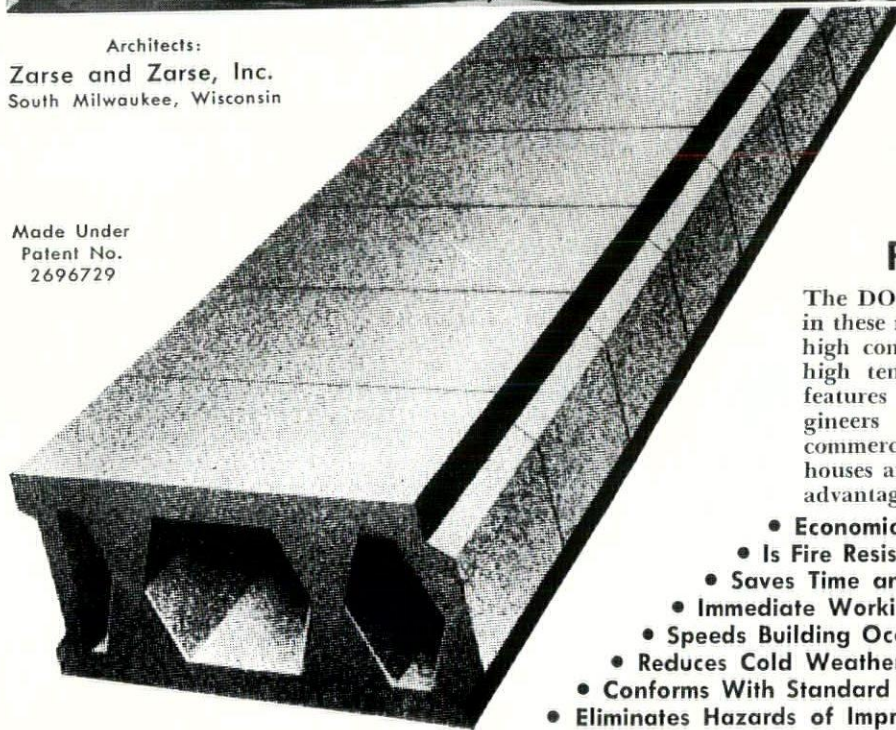
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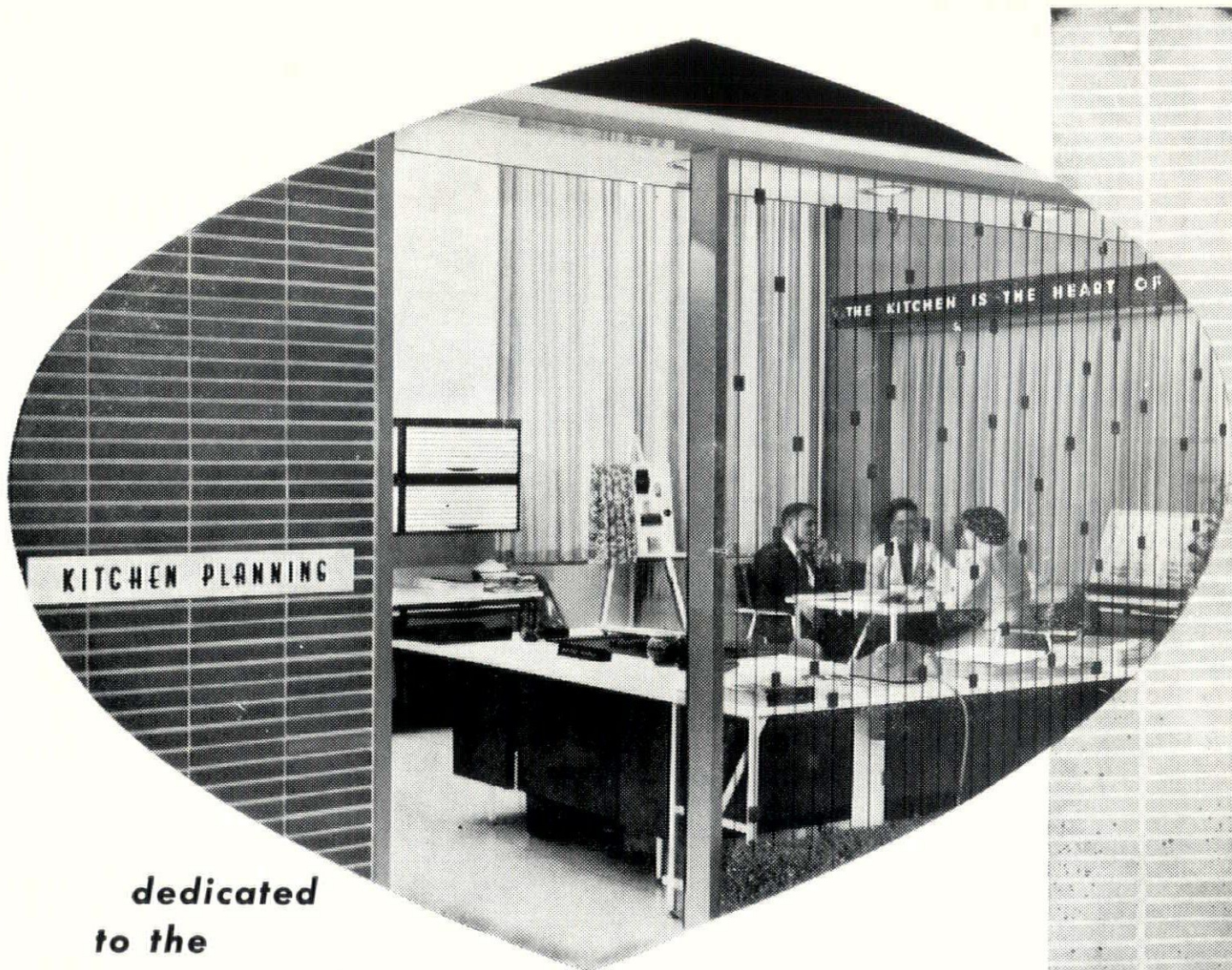
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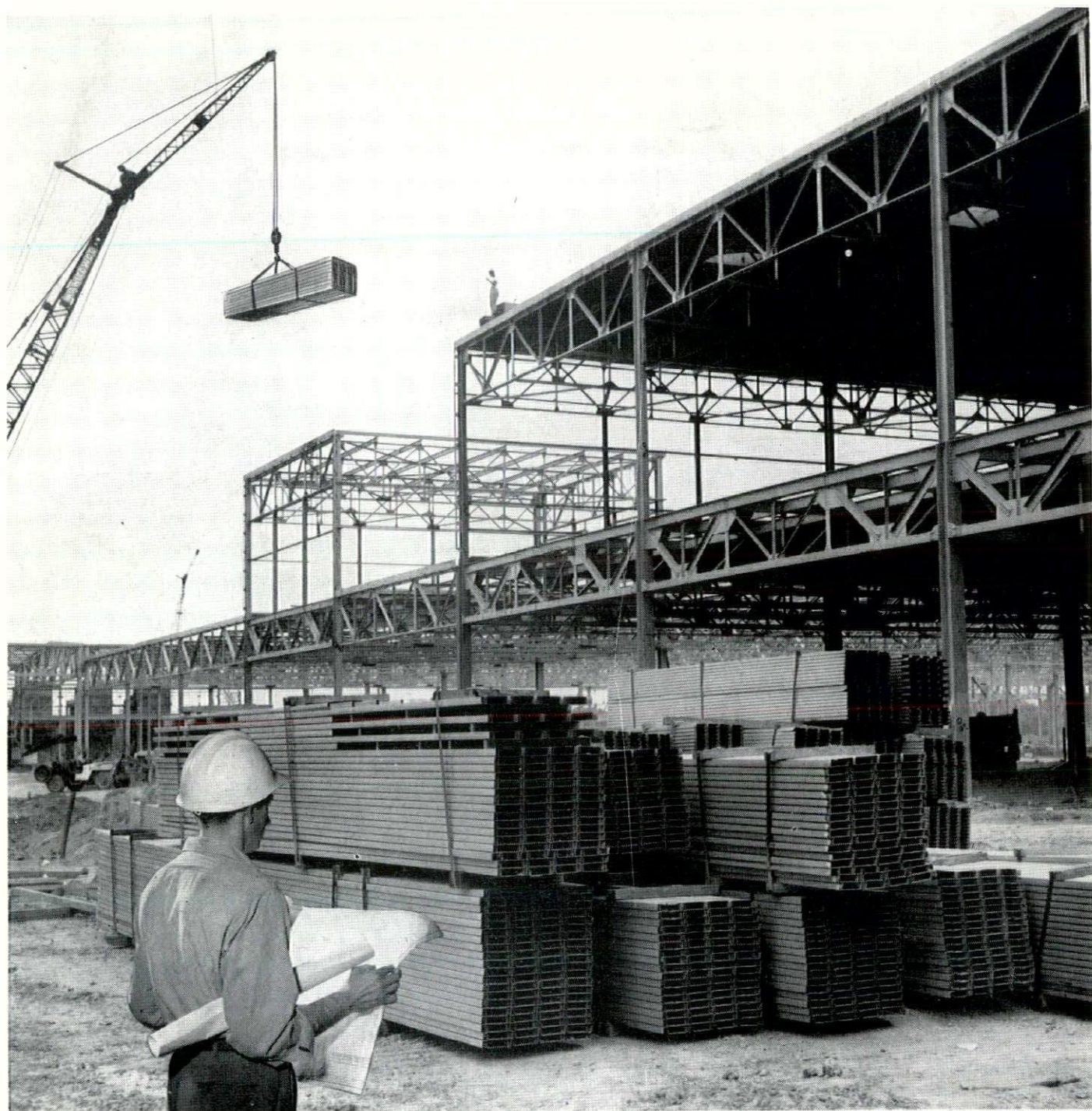
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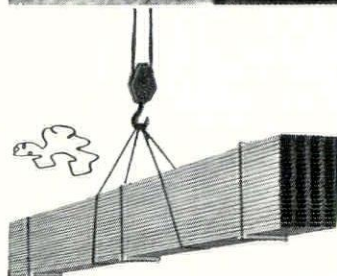
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